

KERAMIC STUDIO

Vol. XIII. No. 11

SYRACUSE, NEW YORK

March 1912



FEW more letters that have come to the editor's table may be of interest to our readers and give us the opportunity to explain several points that may be perplexing others who have not written us.

The first from F. S., Springfield, Mass., as follows:

The Keramic Studio Pub. Co.:

I do not care to renew my subscription at present simply because it is not what it was formerly. It seems to be run simply in the interests of * * * * * which I do not think is quite right. The school and the persons named are undoubtedly deserving of all the advertising that can be given them, but not to the exclusion of others whose designs are not so similar as such. Also please have your contributors get the right botanical names of your naturalistic studies. It is hard enough to do naturalistic work, but to have studies sent out of those studios that bear not the slightest resemblance to the plant mentioned is a crime to the amateur and the one not able to be where they know what the original is. Better stick to simply conventional or a decorative form and give some persons with ability chance to contribute and let your advertisements run in some different channel.

Sincerely,

F. S.

Springfield, Mass.

P. S. I went into five different studios in a large city last week and they all had the same criticisms.

This is a new criticism and possibly has some semblance of truth, although the writer has not rightly construed appearances.

Keramic Studio is not run in the interests of any school or person. It is run solely in the interests of amateur ceramic workers and the publishers. It is possible that we favor one style of design more than another, although we try to be impartial, and our judgment in design may not always be the same as the ceramic workers'; in fact, it would be strange if every one of our thousands of readers all favored the same style, but we try to be fair and give every one a chance as long as there is any merit. If you could see our drawers piled up with designs which we have purchased simply to encourage designers and which may be forever "dead stock" because there is not room in *Keramic Studio* to publish all, you would allow that there are very few ceramic designers who have not been given a chance to contribute. Naturally, however, the most helpful work, in our judgment, is published more often and the designers in that way receive free advertising which they surely have earned and which we do not begrudge them.

In regard to the botanical names of our studies: if we get the *common* names right we are thankful; we are not botanists, but decorators; but even if, by chance, we call a sunflower a rose that does not prevent the amateur from copying it or using it as a motif for design. "A rose by any other name would smell as sweet." We have already explained in the editorial notes how difficult it is to get really good naturalistic studies, but no one with *ability* is ever denied a *chance to contribute*. We do not know, but we judge from the bitter tone of this letter, that the writer must be acquainted with some of the very few whose designs have not been considered up to the standard. We are sorry, but we have to use our own judgment; we can not conveniently consult our large circle of subscribers.

Mrs. J. S. T. of Rylstone, New South Wales, writes among

other nice things, "I like *Keramic Studio* so much, and find so many helpful suggestions that I do not like to miss a single number." This is the sort of letter that encourages us. Below are two letters which should be encouraging as well to our readers who are struggling to make good conscientious work pay.

Keramic Studio Publishing Co.:

Living, as I do, so far from an art center, the *Keramic Studio* is the source of my inspiration, and I can not tell you with what pleasure I anticipate each number nor the great benefit derived from the explicit instruction contained therein. Nor have I alone been benefitted. When I began working in the conventional with the *Keramic* my sole instructor, several of the naturalistic painters here discouraged me by saying it would never pay, but a summary of my last year's work proves it by far the most successful and the demand for naturalistic has almost ceased. So I feel that through your help I have raised the standard of art in my own community. Thanking you for the great good you have done me, and wishing you and your publication many years of prosperity, I am

Very sincerely yours,

Mrs. R. D. H., Clinton, Mo.

Keramic Studio Publishing Co.:

I trust you have many good things for us this year, and that you can give us strictly conventional designs. I have heard several subscribers, and myself among them, wishing for some supplements which are conventional. Nearly all of last year's were semi-conventional or realistic. And, too, can't we have one or two of Miss —'s new designs? It does seem that we could. It has been a pleasure to have *Keramic Studio*, and from it I have copied many good designs which have had ready sale. There is just one bit of my experience which might be of interest. Four years ago I began to do conventional work. My friends and everyone else here thought I was losing my mind. The first plate I made sold for \$2.50. It was not a very hard piece to do. Each year I have sold plates, same size with about same amount of work, and each year my prices have been better. Now I get \$5.00 for that same plate. I think we can each of us, by doing good work, help others to see that conventional work is not only the best kind, but that it pays financially, as well. Our State Fair gives some thirty cash premiums for china painting. For several years not one realistic piece has received a premium.

Very truly,

January 5, 1912.

Mrs. J. A. S., Selma, N. C.

We have not given many conventional designs in colors for the reason that we give up the greater share of *Keramic Studio* to conventional work, and as the conventional designer is usually gifted with more imagination and choice in colors than the naturalistic worker who is confined to an exact copy of the original we feel that the color study of flowers is more needed, but the latter should serve also as an inspiration to the designer. When we have something exceptionally nice submitted to us in color, however, we do publish conventional designs from time to time and expect to do so the coming year.

You ask for designs from certain teachers. We are only too glad to publish them when we can obtain them, but there are some good teachers and designers who are not as generous in giving of their best as others. They say they can make more money by using them in their studios—as if one did not always have new ones coming. This is one of the cases where it is more blessed to give than to receive but they have not yet learned that lesson. The more one makes of good designs the easier it is to make more, and it should be a great satisfaction to feel that one is helping such a large circle of workers. Even if one cannot see the actual cash dropping into one's pocket it surely pays as well in the end financially. However, we do hope occasionally to obtain a design or two from the source you request.

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OREGON GRAPES (Page 231)

Jeanne M. Stewart

THE "Oregon Grape" when ripe is dark blue in tone, much like the Concord grape in color, while the leaves take on brilliant autumn tints. Each grape is held by a slender crimson stem while the large stocks bearing both leaves and clusters are thick and woody.

This design is most interesting to represent the grapes in various stages of development from green to crimson and dark blue. The same idea may be carried out in the leaves, which much resemble the holly in shape and size.

Bright yellows, reds and browns may be used with the dark greens.

Palette for grapes: Yellow Green, Ruby Purple and Stewart's Blackberry and Grey, also Banding Blue.

Palette for leaves: Yellow Green, Shading Green, Brown

Green, Egg Yellow, Yellow Red, Ruby Purple, Pompeian, Wood Brown and Chestnut Brown.

The background is pleasing in soft greys, made with Blackberry Grey and Ivory Yellow.

GOLD OF OPHIR ROSES (Supplement)

Kathryn E. Cherry

FIRST Firing—Use Lemon Yellow, Yellow Brown; for the greyish shadows in roses use Lemon Yellow and a little Brown Green. The centers are Yellow Brown and Brown Green; leaves are Moss Green, Shading Green and Violet; the shadow leaves are Brown Green and Violet; the background is Yellow Brown, Violet and Brown Green.

Second Firing—Use same color as first firing for the roses using a little Blood Red very thin for pinkish tone on roses. Repeat colors for leaves used in first firing.



TOBACCO JAR—CHARLES S. BABCOCK

White parts, Ivory glaze to which add a little Yellow Brown. Black parts, Pompadour Red. Medium shade, Light Blue Grey. Outlines, Brown.



OREGON GRAPES—JEANNE M. STEWART

(Treatment page 230)

LESSON IN GOLD AND ONE COLOR FOR BEGINNERS

Jessie M. Bard

EITHER a flange plate or a plain coupe plate may be used. Divide the plate in eight sections. The quickest results can be obtained by using a plate divider. Lay the plate face down on the plate divider as near the center as possible, then see that the edge of the plate is the same distance all around from the nearest circle on the divider, then with India ink and a fine outlining brush place a fine mark on the plate wherever the figure 8 appears on the divider.

Be sure that the line is fine, for if you make a broad mark you would not know which side of the mark to use and the difference of the width of a line will cause a good deal of trouble in a close design. Now take up the plate and continue the marks on to the front of the plate. Find the center of the plate by taking a strip of paper about one-half inch wide and measure the exact width of the plate, then fold the paper in half and place a mark in the crease, lay it on the plate again horizontally from you and put a small line on the plate opposite the mark on the paper, then lay the paper vertically from you and mark it as

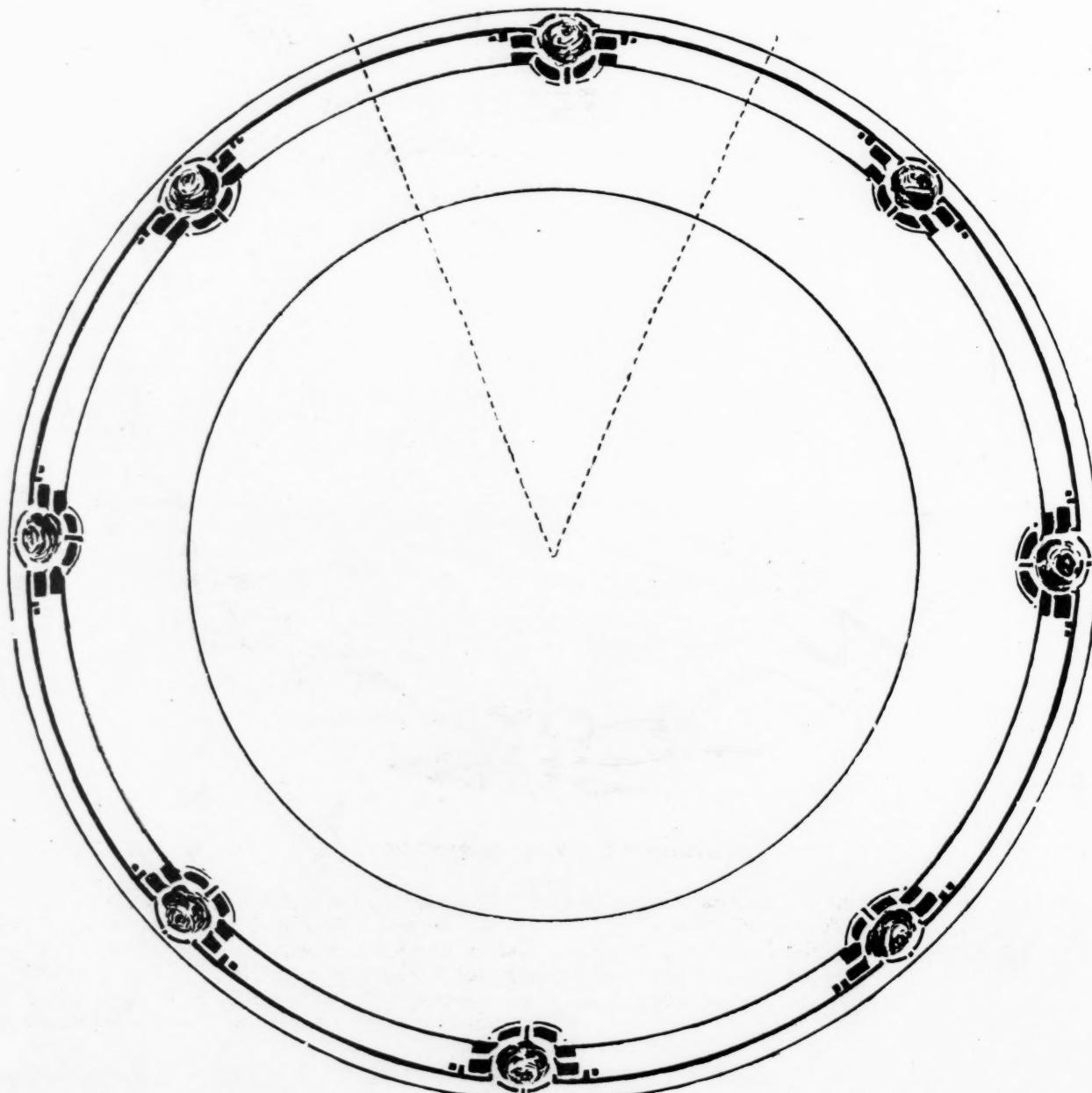
before. At the point where the two lines cross will be the center of the plate.

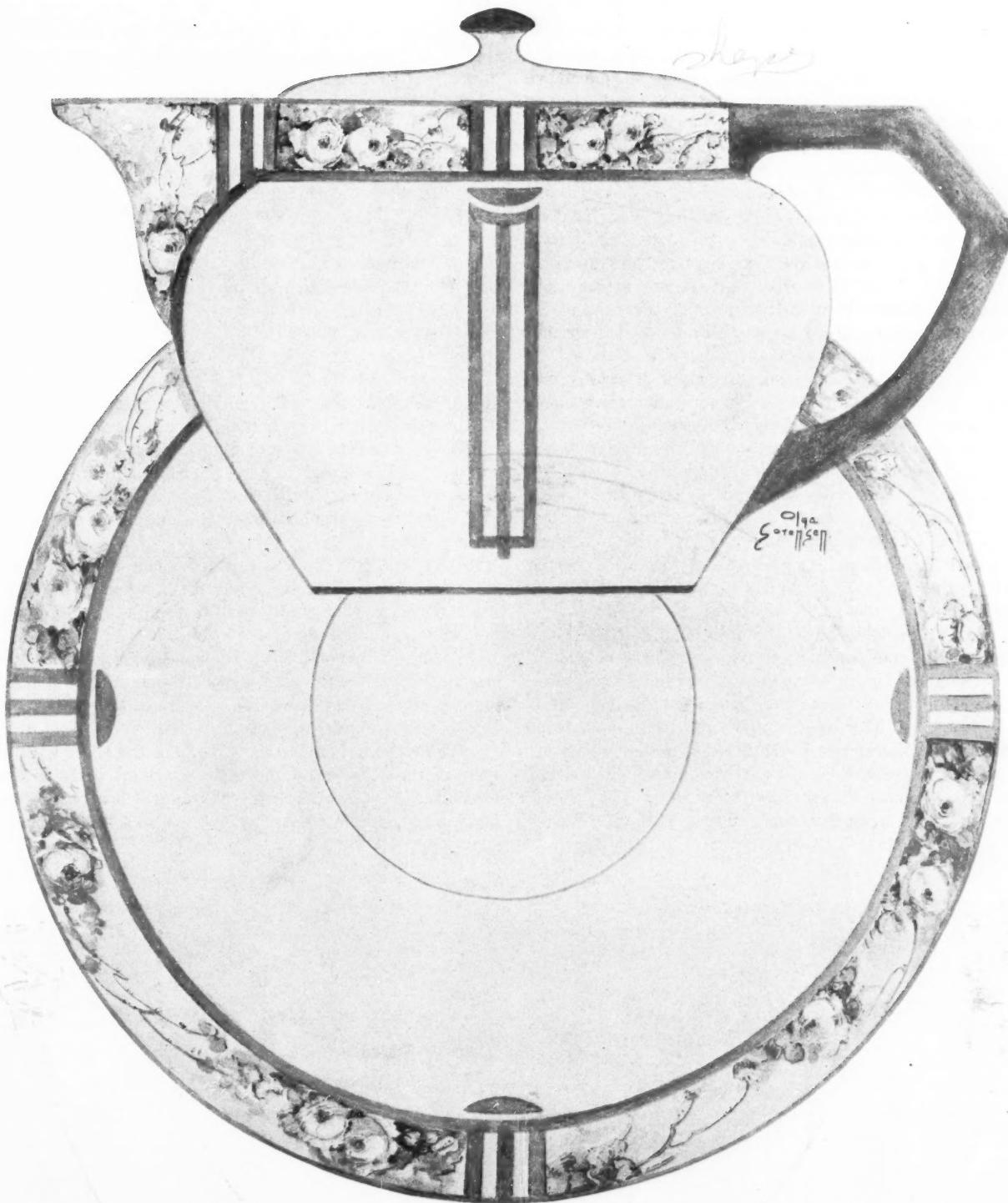
Now you are to draw a line from the division lines at the edge of the plate to your center so lay your straight edged piece of paper from one of your division marks to the center mark. Be sure the paper lies perfectly flat. Draw a fine line between the marks with the India ink and brush and repeat this with the eight divisions on the plate. Next draw in the three circular lines of the design with the keramic gauge, and go over the lines with India ink.

If you have no gauge, the paper may again be used, though it is not nearly as good. Mark the spaces for your bands on the paper by laying the paper on the design, and then place a small mark on the plate where each band is to be and repeat this at about inch or inch and a half intervals all around the plate and then draw your circles as accurately as you can through these marks.

Now you are ready for your tracing. Take a small piece of tracing paper, a little larger than the size of one of your

(Continued on Page 234)





SYRUP JUG—OLGA GORENSEN

Treatment by Miss Bard

DRAW in all bands with India ink, then paint in the roses with a thin wash of Yellow for the lights and shade with Yellow Brown. Centers, Yellow Brown and a little Carnation. Leaves, Moss Green and a little Yellow Brown and Brown Green for the darker ones. Stems, Brown Green and a little Violet. Background a very thin wash of Yellow.

The handle, bands and knob on lid are gold.
Second Fire—Retouch flowers with same colors as in first fire where it is necessary. The white spaces between the gold bands, Yellow Brown lustre. Go over gold again where it is necessary. The large surface of the jug may be left white or tinted with a thin wash of Grey for Flesh and a little Yellow.

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sections, lay it over the section of the design between the two dotted lines and make a careful tracing of the design. Do this work slowly and intelligently. Draw in the dotted lines and also the edge line of the plate. Now fasten this tracing over one of the sections of the plate, see that the dotted lines are over the division lines and also see that the edge line of the tracing and of the plate are together. Fasten the paper to the plate with small bits of modelling wax, then tear off a small piece of transfer or graphite paper and slip it between the plate and the tracing paper with the black side down.

Sharpen a 8-H pencil to a fine point, (not too fine or it will tear the paper) and go over all the lines of the tracing bearing down slightly on the pencil but not enough to tear the paper. When you have gone over all the lines remove the paper and fasten it to the next section and trace as in the previous section. It is best for beginners after tracing in about two sections to go over the lines with India ink, so you do not lose the tracing while working on the other sections. These lines should be very fine and grey, for a broad black line will interfere with your work. Watch the drawing very carefully when doing this work; watch the width and shape of background spaces rather than the shape of the design. It is necessary to watch your drawing constantly when doing conventional work, for the hand cannot be depended on when making the tracing and it will always be necessary to make corrections. After your design is all traced on and gone over with the ink, clean off the marks from the modelling wax and any other marks that do not belong there. Learn to be just as neat as possible in all your work.

You are now ready to begin the painting. Put a little of your Rose powder color on a perfectly clean piece of ground glass, add enough of the painting medium to hold it together, (if it flattens out you have too much oil in it) and then rub it through thoroughly. This color is more gritty than most of the other color in most makes of colors and needs more rubbing up. When it feels perfectly smooth remove the color to your palette, then with a No. 4 square shader paint in the roses. They should be painted in with a very thin wash of rose, as it fires darker.

Paint them in almost flat leaving most of the accenting for the second fire.

Always rub your brush over the palette after filling it with color to distribute the color equally through the brush and also get the brush in a good, flat painting condition. It is well to practice making the roses on the palette before trying them on the plate. Have a small dish of painting medium before you (a small open salt cellar is good) and dip the brush into this occasionally while working, pressing out as much of the oil as possible against the side of the dish; too much oil will cause the color to gather lint.

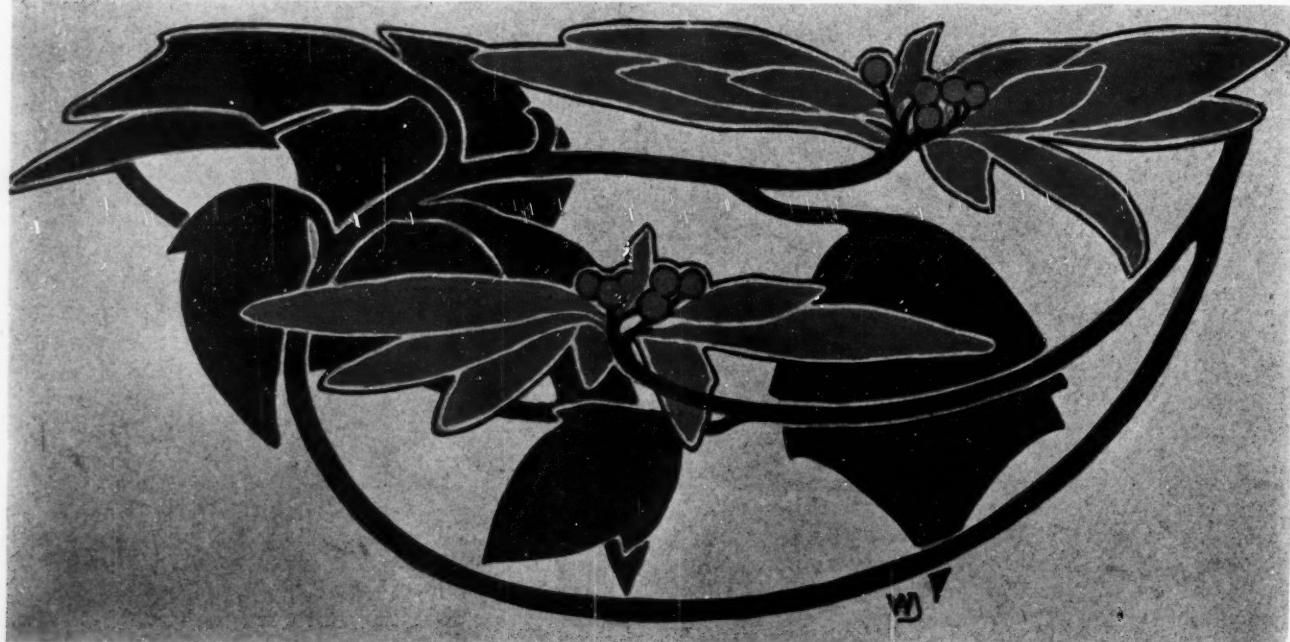
Some painters dip the brush in turpentine occasionally also and then press the brush against a rag so that very little turpentine remains in it.

After the roses are all painted in, go over all the remaining parts of the design with Roman Gold. Use a No. 1 Windsor and Newton red sable for this work. Remove a little of the gold to another clean glass slab, add a few drops of lavender oil (use the garden lavender as it is not as oily as the pure lavender) and mix it through well. Work slowly and carefully when making the bands, for there is nothing worse than uneven, ragged lines and they are not difficult if one will work carefully. After the gold has dried a little the lines can be evened up with a sharpened end of a brush handle to which has been wound a very little cotton tightly over the end of it and the cotton dampened.

After the gold work is finished, place the gold that is left on the gold slab again and cover it up to keep it free from dust. Clean off all the division lines from the plate and any smudges that may be on and then have it fired.

Second Firing—Burnish the gold with a glass brush by brushing over it with light even strokes until it looks bright, then remove all the small bits of glass, as they fire in; this can be done by rubbing a dry cloth over it.

Then strengthen the dark parts of the roses with another wash of the Rose color and leave the light parts as they are. Retouch the gold wherever it looks thin; or it is better to go over all the gold, as it wears better and is also a better color.



POINSETTIA CONVENTIONALIZED—ALICE W. DONALDSON

(Treatment page 248)

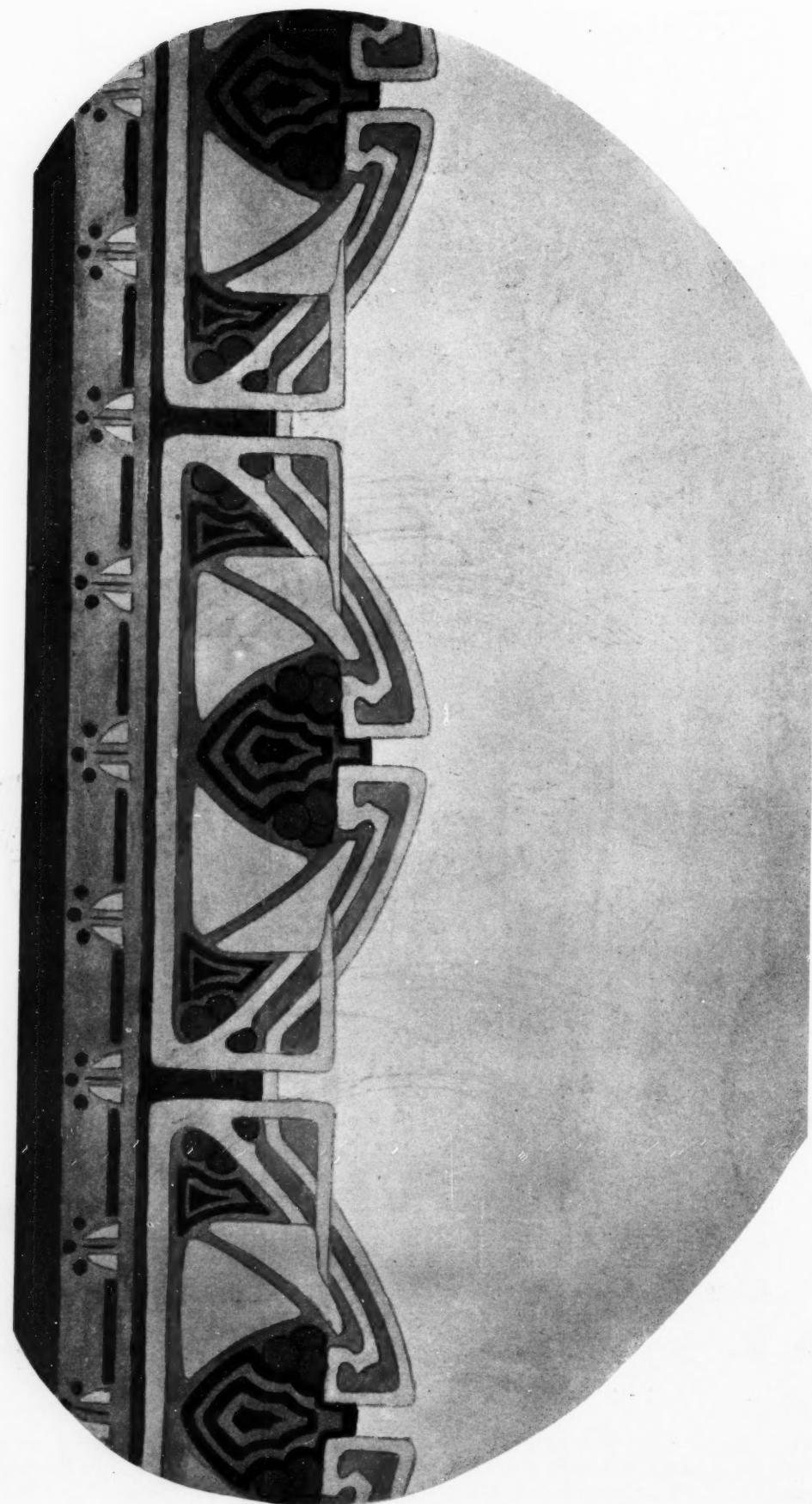


VERBENA—ALICE W. DONALDSON

Treatment by Jessie M. Bard

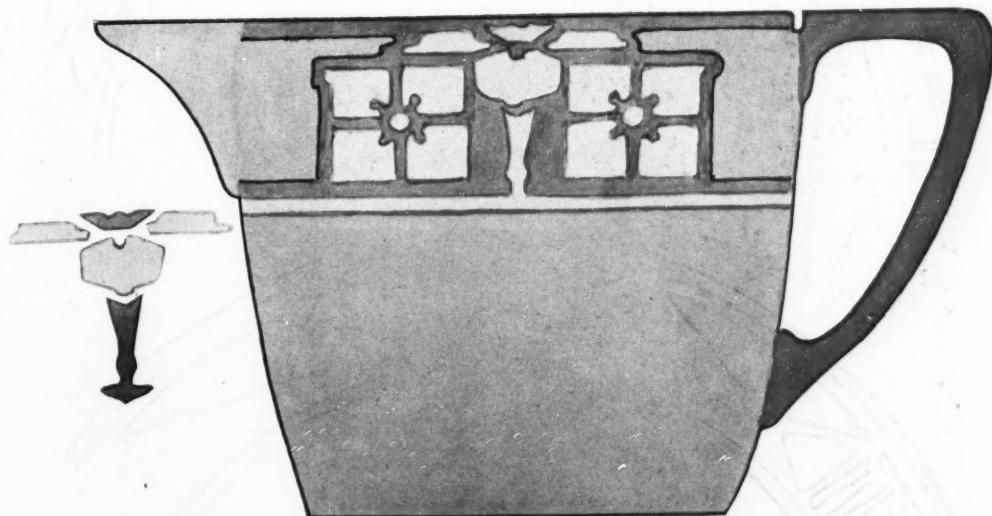
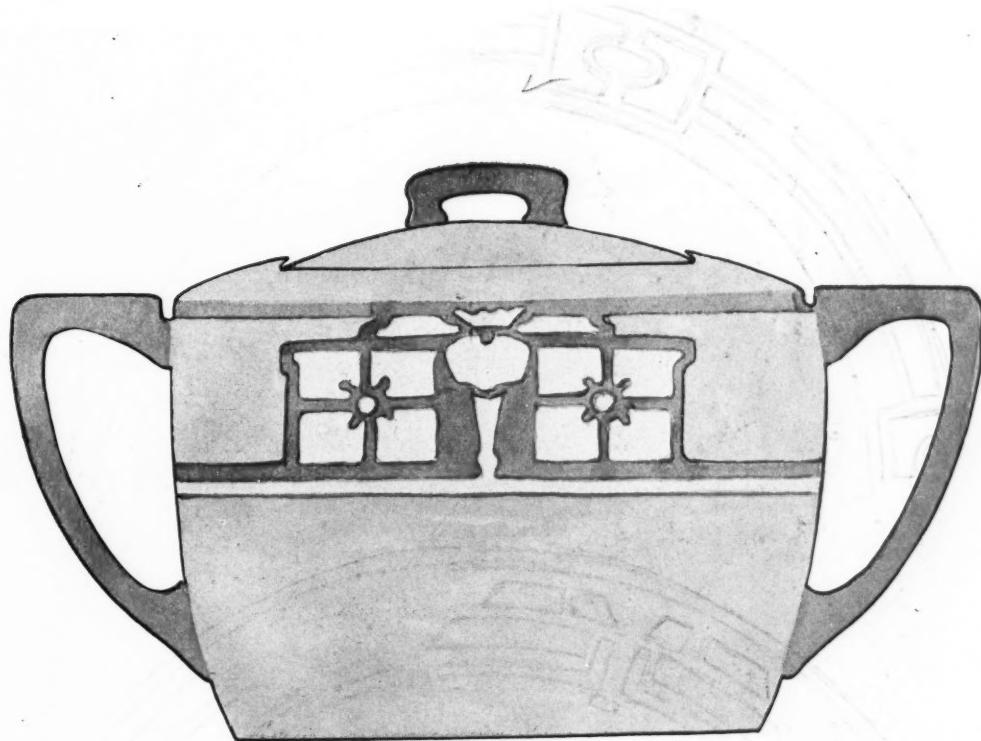
SKETCH in design. Paint flowers with Blood Red and Violet. The green around flowers is made of Moss Green and Brown Green. The leaves are Moss Green and Brown Green and a little Shading Green.

Second Fire—The background is Yellow and Copenhagen Blue, Violet and a little Brown Green toward the lower end of panel. Retouch leaves and flowers with colors used in first fire.



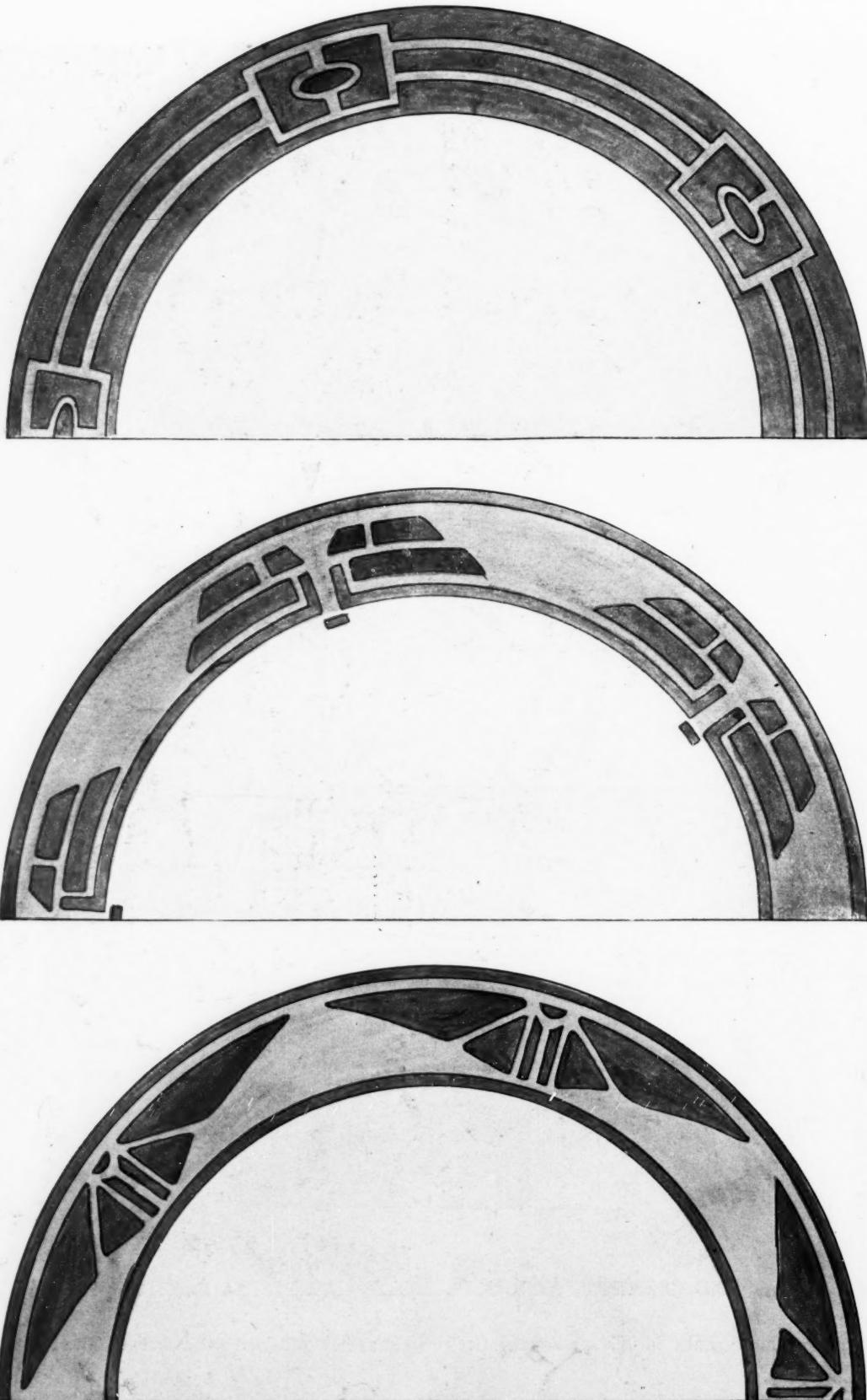
BOWL OR JARDINIERE—JULIA E. CALDWELL

(Treatment page 248)



SUGAR AND CREAMER, NARCISSUS MOTIF—HENRIETTA BARCLAY PAIST

Flowers white. Path in Silver; panels, Grey Green; whole outlined with Green; white ground.



DESIGNS FOR PLATES—EVELYN BEACHEY

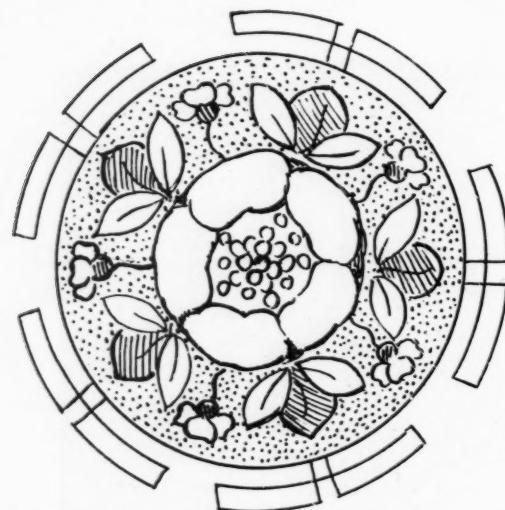
TO be done in Green on a silver ground and outlined in Gold. Center of plates left white. This is very pretty but one must be careful not to put the gold outline on top of

silver as the silver will eat the gold up. Dust green in with three parts Pearl Grey, one part Apple Green, one part Shading Green.



DOUBLE POPPY—HARRIETTE B. BURT

(Treatment page 250)



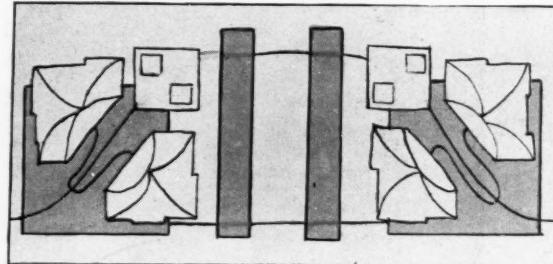
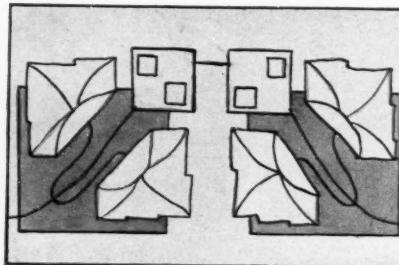
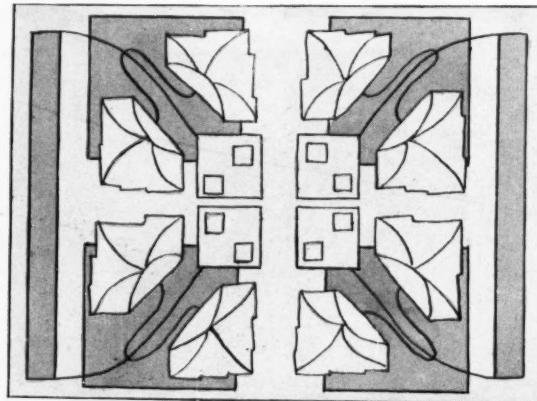
Full size of center

CHOP PLATE

Nona L. White

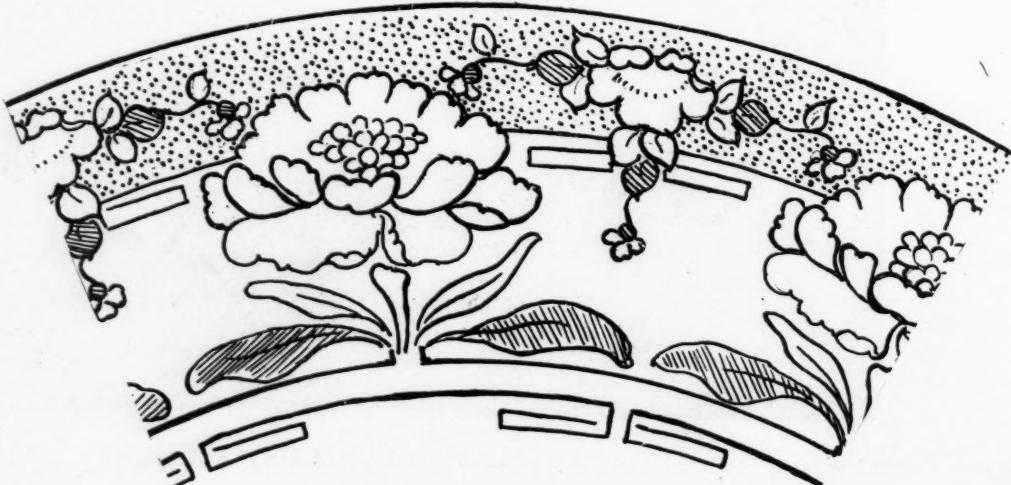
DIVIDE the plate into ten sections letting your guide lines run to the centre, which will help in exactness in placing the centre decoration. Having carefully transferred the design and centre piece, go over the outline with a mixture composed of Ivory Black, one-third Deep Blue and one-third Brunswick Black, using a crowquill pen, making a firm and even outline. All the keys and lines may be made with this outlining black, or they may be made with Gold. Personally I prefer Gold, and a line on edge of the plate, then fire.

Second Fire—Tint from edge of plate to the flower—forms and centre (as indicated by dots in the design) with a Satsuma color rather pale, composed of Yellow Brown, one-third Pearl Grey, a touch of Deep Purple and a touch of Black; the black greys the color and brings all into harmony. Carefully clean all leaves and flower forms and dry. For the large flower forms use Light Violet of Gold, one-third Deep Blue toned to a Grey Lavender with Ivory Black; to this add one-third Aufsetzweiss. Thin this color with Oil of Lavender and float on the large flowers rather thin with a good sized square shader; centres are Albert Yellow shaded into Yellow Brown where it touches the lavender petals; tone these yellows with Ivory Black. The small flowers and their buds are made of mulberry color, composed of two parts Light Violet of Gold, one part Deep Blue, one part of Brown 4 or 17; add to this one-sixth Aufsetzweiss. Mix two tones of green for the leaves, for the lightest leaves use Apple Green, one-sixth Mixing Yellow, toned with Deep Purple and Ivory Black, with one-sixth Aufsetzweiss. For the darker leaves (indicated by shaded lines in the design) add to the above mixture one-sixth Brown Green and more Black. Strengthen all weak outlines, go over the gold and fire. Where expense of firing is of no moment, it is well to perfect your gold and tint in the second fire, leaving all enamels to a third and lighter fire.

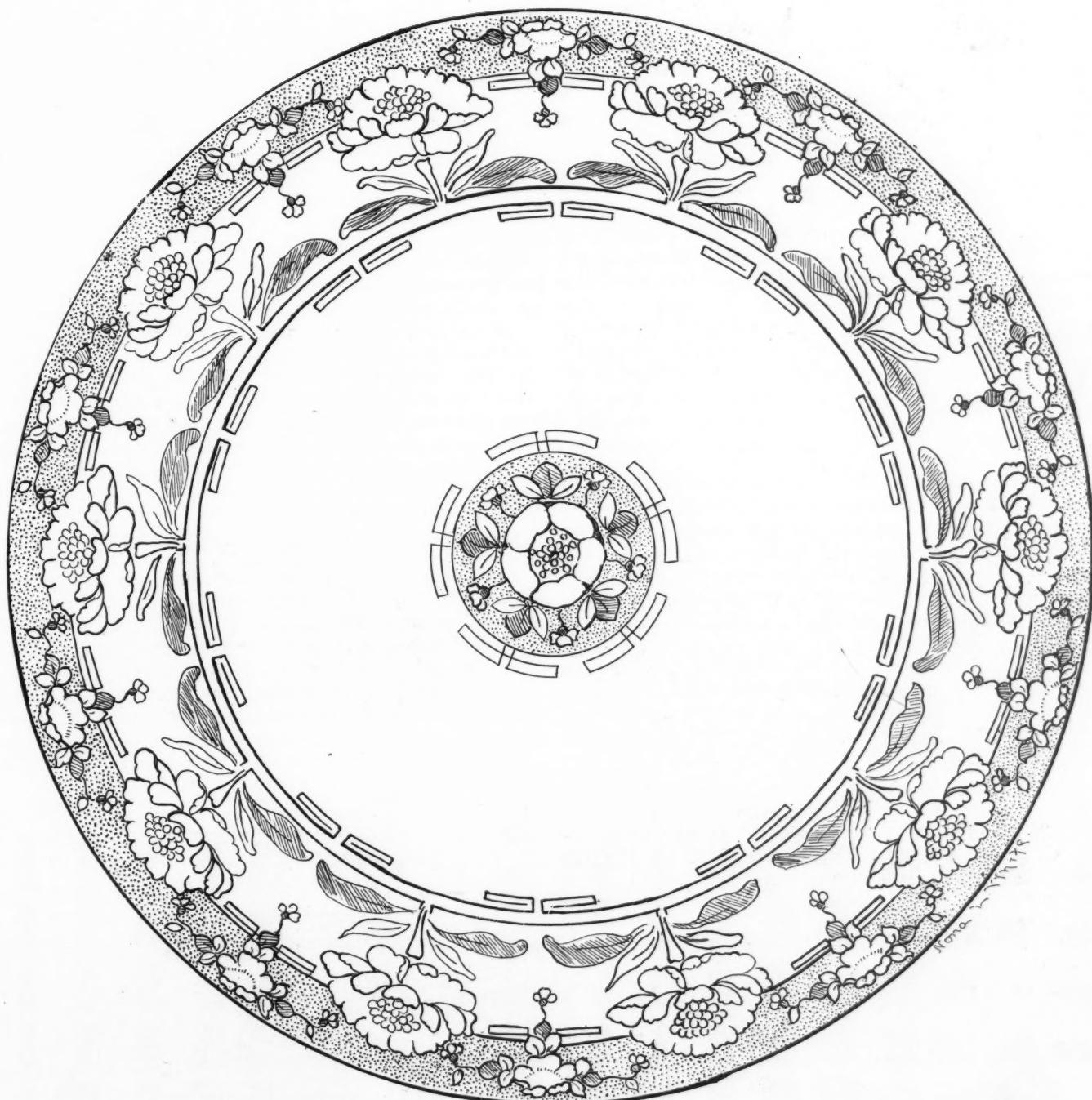


RECTANGULAR BOX—LEAH H. RODMAN

LARGE squares and bars Copenhagen Grey. Leaves, Apple Green. Medium squares, Light Violet. Small squares, White. Background, White. Black outline.



FULL SIZE SECTION OF CHOP PLATE—NONA L. WHITE



CHOP PLATE—NONA L. WHITE

POTTERY CLASS

Fred. H. Rhead

MAKING THE MOLD

INSTRUCTION having been given previously for making a mold for a one part mold, it now remains for me to tell how to make the mold.

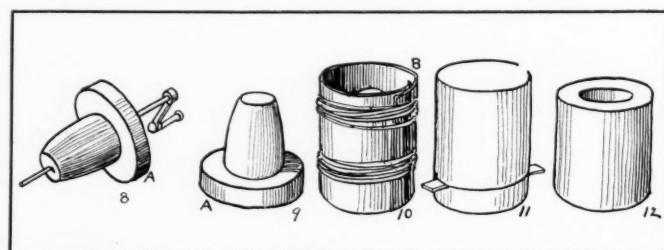
This is done by placing the model upside down on a smooth, level surface, marble, glass, wood, or a sized plaster slab, and then covering the model with a thick shell of plaster, from which the model is taken when the shell or mold is hard or set. Fig. 8 shows the model on the axle after it has been lifted from the frame. A few light taps with a mallet will remove the model especially if the rod is tapered. Fig. 9 shows the inverted model in position for the application of the plaster. The plaster disk A serves to regulate the thickness of the mold. For instance, if the widest diameter of the model is five inches the mold should be at least one and one-half inches thick, consequently the diameter of the disk would be eight inches. The height of the disk may be about two inches or enough to provide a good hold for the linoleum which is to be bound around it for the reception of the plaster (Fig. 10).

Before the linoleum is placed in position it is necessary to size the model in order that it may be taken from the mould when the latter is hard or set. Make the size from the following:

- 3 parts Castile Soap
- 2 parts Lamp Oil
- 5 parts Hot Water

The soap is cut up into shavings, dissolved in the hot water, and the oil then added. The size will be considerably improved if it is put through a 60 mesh sieve. More water may be added as the size becomes too thick for use.

The model is saturated with the size, then the surplus size is removed with a brush or sponge but without using water. Well sized plaster will have a shiny or waxy surface. Remember that if the sizing is omitted, it will be impossible to separate the model from the mold. Also, it is essential that every particle of loose size must be cleaned from corners, or from what may seem to be out of the way places. The linoleum, which should be three inches higher than the top of the model, is then placed around the disk, a cord with a slipknot used to hold it in posi-



tion (Fig. 10), with probably a bent wire or peg at the top corner, B.

The plaster is mixed, and poured over the model to the top of the linoleum, or at least two inches higher than the top of the model. When the plaster is nearly hard, the linoleum is removed, the rough edges cleaned, and rounded off with a scraper.

The model may be taken from the mold half an hour or thereabouts after the plaster has set. To do this, hold the mold in the two hands, disk side downwards, and tap it lightly on the table; if the model is well sized it should drop out of the mold. When it will not do this, it will be necessary to insert one, and perhaps two blades or scrapers (Fig. 11) tapping them with a mallet. Fig. 12 shows the mold when the model has been removed. The mold should be allowed to dry for two or three days before it is used. Remember that the first, and sometimes the second pieces are not always good. It is advisable to fill the mold with slip, emptying in about three minutes time, then when the remaining coat of slip is dry, it may be taken out, and the mold cleaned and again put to dry. After this the mold will be in condition to use.

The Two-Part Mold.

As I have explained (in the January number) what types of shape may be made in a two and a three part mold, I refer the student to the previous article, and especially illustrations 4 and 5; also to Figs. 13 and 14. These charts will show at a glance the shape, construction for two and three part molds. Fig. 13 shows those shapes which may be made in a two piece mold, and the shapes given on chart 14 will require a mold in three parts, two side pieces and a base.

When making a mold in two parts, the model is of course

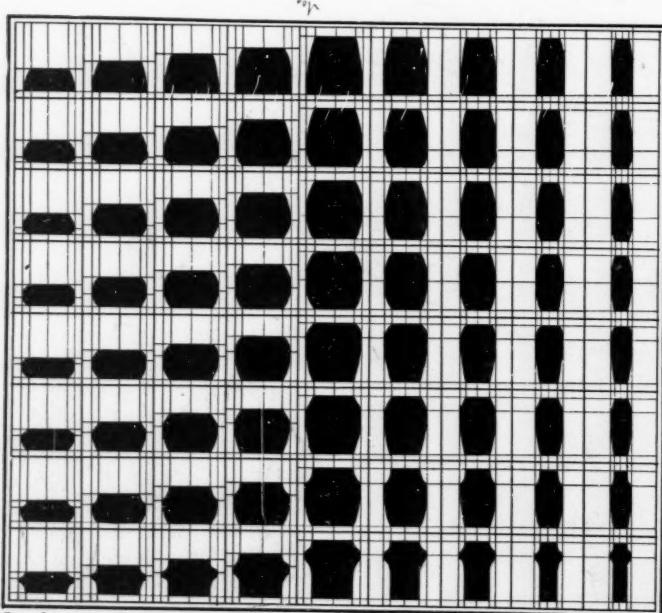


Fig. 13

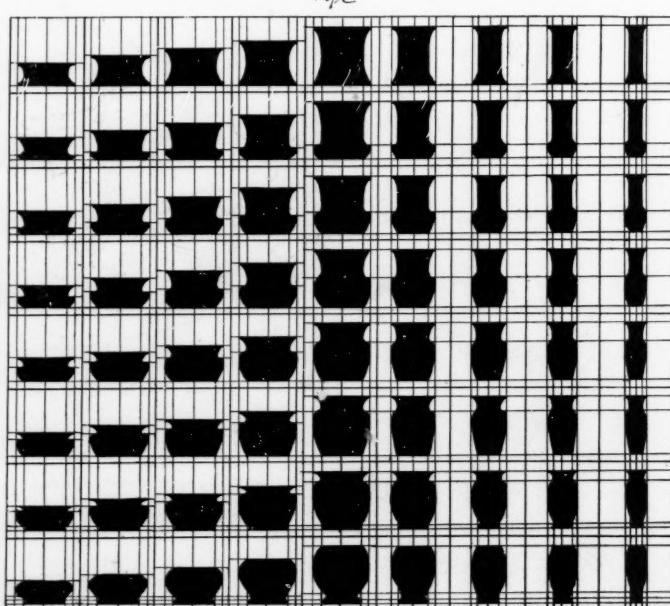
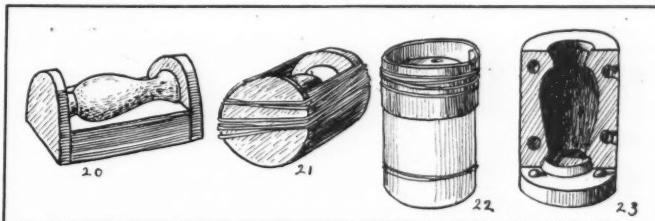
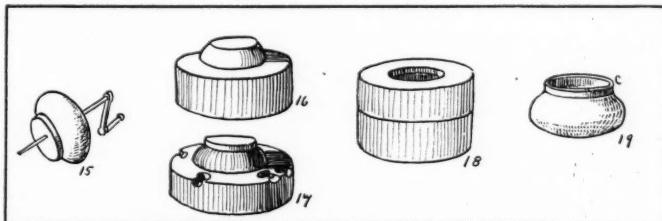


Fig. 14



made in the same way as the model for the one part mold, but without the plaster disk. A mold with two or more parts should have a "spare" that is, half an inch or so of waste space at the opening of the mold. This spare or margin is used for testing the thickness of the cast, and also to save the top of the shape from mutilation. A line is marked around the model where the seam of the mold will be, and the model is inverted and embedded in clay exactly to this line, Fig. 16. In every instance the seam will be exactly at the widest diameter. The width of the clay disk must be regulated by the width of the mold as explained when the one part mold was under discussion. The model is sized (not the clay disk), linoleum is placed around the disk about three inches higher than the model. Plaster is mixed and poured to the top of the linoleum. The linoleum is taken off, the model turned over, the clay disk removed, and the model cleaned of adhering clay. Fig. 17 shows the model at this stage with the "notches" cut at the seam.

The whole is thoroughly sized, linoleum is again placed round, this time exactly to the level of the top of the model. Plaster is poured in to the top of the linoleum *but not over the top of the model*. The top of the mold must be exactly level with the top of the model. Fig. 18 gives sketch of the finished mold, and Fig. 19 shows the shape of the piece of pottery, the space (C) not having been removed.

Three-Part Mold

The model is made as described, then divided vertically in two parts, the divisions forming the seams. The model is embedded in clay to the divisions, sized, and two semi-circular pieces of wood, clay or plaster (if the latter, they must be sized) are placed at each end (Fig. 20). Two strips of linoleum

are bound at the sides leaving an opening just wide enough to pour in the plaster. The linoleum is removed before the plaster is hard and the sides are scraped to the shape of the end pieces. When the plaster is hard, the end pieces are taken off, the model is turned over, the clay is taken away, and the model cleaned. The matches are then cut, the model and half mold sized, circular end pieces are used, and linoleum is bound as before (Fig. 21) and filled with plaster which is again scraped to the outline of the end pieces.

The mold now consists of two sides, without a base. Before proceeding further it will be advisable to bind the two halves with cord to prevent them from opening before the mold is finished. The mold is then inverted, notches are cut, the base of the model and the two halves of the mold sized, bound with linoleum (Fig. 22) and filled with plaster. In opening the base is removed before attempting to open the sides. Fig. 23 gives drawing of one-half of the mold standing on the base.

Since the appearance of the last pottery lessons, I have been asked to write on various phases of the work. One student asked for an article on luster decorations over a mat glaze, another student asked for lessons on studio equipment. This, of course, must be arranged according to the type of pottery to be made. I intend at an early date to give an article on this subject giving complete list of materials with approximate cost and proportionate amount, and when necessary, working drawings of any implement which cannot easily be bought. Pottery studios are being established in many schools, and there is a great demand for information on this subject. The promised articles on tin enamels will also appear at an early date.

(TO BE CONTINUED)





SUN-FLOWER DETAILS—ALICE B. SHARRARD



SUN-FLOWER STUDIES—ALICE B. SHARRARD



SUN-FLOWER DETAILS—ALICE B. SHARRARD



SUN-FLOWER PANEL—ALICE B. SHARRARD

Treatment by Jessie M. Bard

DRAW the design in carefully and paint the flowers with a thin wash of Yellow, the dark centers with Yellow Brown, with a touch of Auburn or Hair Brown for the darkest places. Light leaves, Moss Green and a little Violet No. 2, the darker leaves, add Shading Green and also for back of bud. Stems, Apple Green and a little Yellow Brown. Background, Grey for Flesh and a little Yellow.

Second Fire—Outline and veins are Grey for Flesh and Shading Green. This may be reversed and the outlining done in first fire if preferred.

Third Fire—Paint the darker tones in petals of flower with Yellow Brown and strengthen the remainder of the design with same colors as in first fire where it is necessary.

* *
STUDIO NOTES

Yukey R. Tanaka, formerly of Chicago, Ill., has moved his studio to 4249 Eliot St., Denver, Colo.

Mr. G. Dorn, of San Francisco, is spending some time among the New York importers, making selection of new shapes in white china for the spring business.

PEACHES (Page 249)

Treatment by Jessie M. Bard

OUTLINE fruit with Grey for Flesh, then fire. Leaves are painted in with Yellow Green and Brown Green. Fruit—Yellow, Yellow Brown and a little Carnation on light side; Blood Red and a bit of Violet on shadow side. The stems are Blood Red and Violet; the shadow leaves are Violet with a little Blood Red.

Third Fire—Paint in background with Lemon Yellow, Blood Red and Yellow Green. Strengthen fruit and leaves with colors used in second firing.

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PLATE (Page 243)

Nora Fern Wood

OUTLINE birds with Grey for Flesh, then paint a thin wash of palest Yellow. Back of design and while this color is still moist paint in the clouded effect with Grey for Flesh and Violet No. 2.

Second Firing—Shade birds with Violet and Grey for Flesh and touches of Black. The bands are Grey for Flesh.



LANDSCAPE TILE

Ella Mc Kinnon

OIL entire surface and dust with two parts Grey Yellow and a part Ivory Glaze. Second Fire—Outline design with a wide line of Grey for Flesh. Paint with Apple Green and Moss Green for the light and add Shading Green and a little Violet for the shadow side. Trunk of tree Grey for Flesh. Violet and a little Blood Red.

Third Fire—Oil over all surface, dust sky with Ivory Glaze and a little Deep Blue Green. Wipe out the clouds. Then dust remainder of tile with two parts Grey for Flesh, one part Pearl Grey and a little Violet.

Fourth Fire—Paint over the background back of tree with a thin wash of Sea Green.

BOWL OR JARDINIÈRE (Page 236)

Julia E. Caldwell

Oil upper part of background and powder with Violet No. 1 and one-eighth Shading Green. Wipe out design. Dark bands are antique Bronze Gold; berries, Ruby; leaves, Grey Green; stems, Brown Green. Wash light tone of background over leaves and stems in second fire. Outline with Gold. Oil lower part of bowl and powder with Pearl Grey one-half, Grey Green one-half.

POINSETTIA CONVENTIONALIZED (Page 234)

Alice W. Donaldson

To be used on pitchers or large bowls. The leaves are painted with Black. The leaves of flower form are Carnation. The round berries are Yellow Brown then fired.

Second Fire—Oil bowl or pitcher all over, when almost dry dust entire design with Yellow Brown two parts, Grey for Flesh one part, three parts Pearl Grey. Clean out red of design so it will be clear. If this needs another firing to make black clear, go over it again with the Black paint.



I. S. A. AND I. A.



- 1 H. C. W.
2 M. A. S. in circle
3 M. R. C. for embroidery
4 & 5 G. B. & F. A. S. as stencils
6 G. B. H.
7 S. H. S.

- 8 M. H. H.
9 K. G. S. for stal. or leather
10 T. D. stencil
The second drawing of No. 10 shows how a second color may be filled in by hand.

C. A. M.
Showing possibilities of the same letters



PEACHES—KATHRYN E. CHERRY

(Treatment page 247)

ANSWERS TO CORRESPONDENCE

C. F. J., Dayton, Ohio. The book on Enamels, mentioned in our January issue, is published by Miss Mabel C. Dibble, 806 Marshall Field Bldg., corner Wabash Ave. and Washington St., Chicago, Ill.

Mrs. J. E. S.—Lavender oil may be used as a substitute for turpentine in painting. Buy the cheapest grade of garden lavender. Anise oil is used sometimes also.

N. E. H.—Send to your art dealer for an eraser for china. There are a number of different makes on the market and all art dealers carry it.

S. S. M.—You will find a complete lesson in oiling and dry dusting in the July, 1910, *Keramic Studio*. N. B.—The July, 1910, is out of print, go to the nearest library. See "A Color Palette and its uses" Class Room No. 2.—Pub.

N. G. H.—Send to Vane-Calvert Paint Co., St. Louis, Mo., for Turpentine Asphaltum, as that is the nearest place to your city.

H. A. M.—It would be impossible to furnish a standard price list for the price would depend on the quality and amount of work and also the price of materials used. The price of the set to which you refer is low for hand work, but the initials are probably transferred and an inferior quality of china used. In making a price, figure up the actual cost of materials, etc., and value your time at a certain price an hour.

Mrs. J. A. D.—We do not know of any instructions for firing except the general information which is given in books on china painting which may be procured of our advertisers. Any teacher who has a kiln, we feel sure, would be pleased to furnish you with instruction at a reasonable price. See Class Room Book No. 3 "Figure Painting and Firing."

X. Y. Z.—The Liquid Silver can be used clear; adding the white gold will give it more of a solid and mat effect. There is no difference between "Mat" and "Roman gold." It depends on the color of the paint and also of the lustre whether the lustre will affect it; a light lustre over a dark color

has no effect. It is best to take a broken bit of china and make tests in order to get the effect you wish. There is no book on combination of colors.¹ It is a splendid idea to make a test plate, drawing lines from the edge of the plate to the center, making them about an inch apart all around the plate. Use the different combinations given in the treatments in the *Keramic Studio* placing a different color in each inch space, allowing a narrow space between the colors, number each color and keep a list of the colors in a note book. In this way one can see what colors are pleasing together and make their own combinations thus adding originality to their work.

Mrs. W. E. W.—We do not know of any place near you where the kettle can be cleaned. You can easily have it cleaned by going to an automobile supply company for some of their preparation for cleaning brass.



DOUBLE POPPY (Page 239)

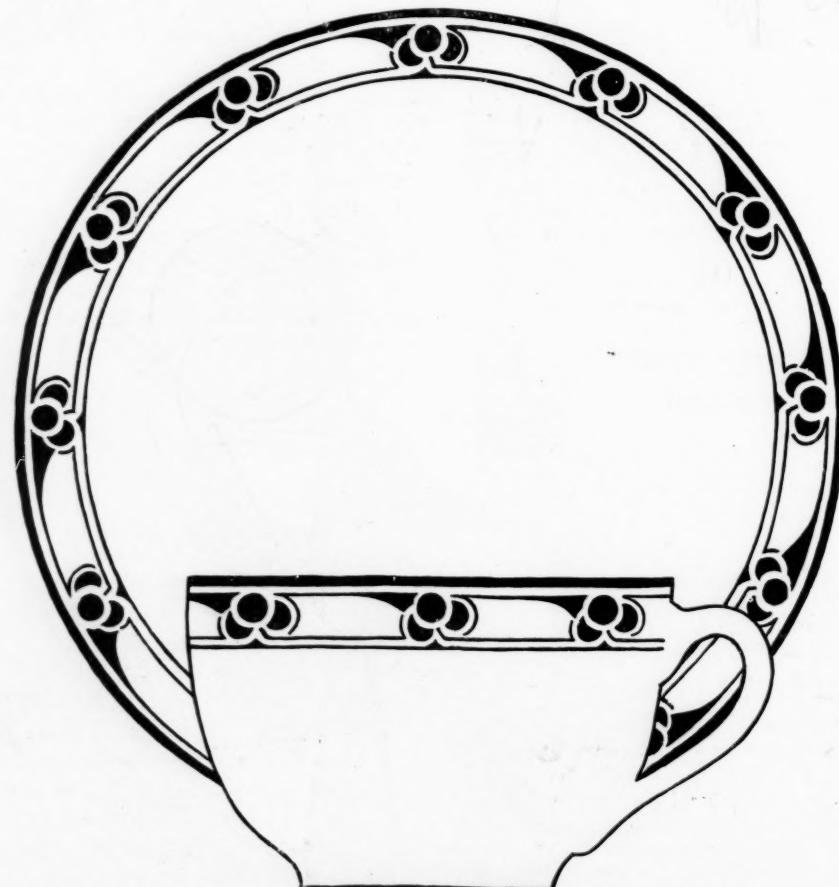
Treatment by Jessie M. Bard

O UTLINE design carefully in Black.

Second Fire—Paint poppy with Blood Red and Carnation toward edges; use same color very thin toward centers. Stamens are Lemon Yellow. Leaves are Moss Green shading them with Brown Green and Shading Green. The buds are Apple Green, Yellow Green and Sea Green. The stems are Apple Green and Shading Green. Paint background with Yellow Brown and a little Yellow Green.

Third Fire—Strengthen background with Yellow Green and a little Yellow Brown. Retouch flowers with same colors used in second firing. A little Yellow Green washed over centers of flowers will brighten poppies.

This design adapts itself well to the tall cylinder vase.



CUP AND SAUCER—ALBERT W. HECKMAN

Use green gold for bands, leaves and stems. Berries to be executed in red gold.